

ASSOCIATION  
FOR RECORDED  
SOUND  
COLLECTIONS

ARSC)))))



United Sound Systems Recording Studios, photo credit: Ryan Place, courtesy of Detroit Sound Conservancy

**56TH ANNUAL CONFERENCE & WORKSHOPS**  
**MAY 17-21, 2022**

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**Education & Training Committee Workshop**  
Aaron Bittel, Dan Hockstein (Co-Chair), Yuri Shimoda (Co-Chair)

**Technical Committee Workshop & Ask the TC**  
Angie Dickinson Mickle, Eric Jacobs, Brad McCoy (Co-Chair), Nicholas Bergh,  
Richard Hess, Jessica Thompson, Melissa Widzinski, Jeff Willens (Co-Chair),  
Seth Winner

## ***ARSC 2022 Conference Schedule*** **(All times are EDT)**

**TUESDAY – MAY 17, 2022**

**12:00 PM - 5:00 PM**

**WORKSHOP I – So You've Got Some Cassettes / So You've Got Some Wires: Collection Assessment**

*\*\*Separate conference registration is required; workshop registration covers May 17 and 18.\*\**

***Sponsored by the Education & Training Committee, Chairs: Dan Hockstein & Yuri Shimoda***  
*Aaron Bittel, Wesleyan University World Music Archives and Music Library; Maya Lerman, Library of Congress, American Folklife Center; Rosie Rowe, Iowa State University Library; Sarah Mainville, Michigan State University Libraries*

Whether you're a private collector or you work for a large or small collecting institution, this hands-on workshop will help get you – and your cassettes and/or wire recordings – from *pile-of-stuff* to *ready-to-digitize*. Units covering inventory, appraisal, description, and preparing items for digitization will be followed by small-group lab sections working with the instructors to put what you've learned into practice. The primary focus will be the ubiquitous Philips Compact Cassette/audiocassette, but much of what we cover will apply to other cassette-based formats and audio formats generally. We'll also delve into the history and characteristics of wire recordings, and how to handle this notoriously knotty medium. Learn how to triage, identify, organize, document, and store these recording formats in a systematic and sustainable way. We'll also talk about cleaning, basic repairs, selecting and working with vendors, and using simple spreadsheets to track and manage your collection. Participants will be sent instructions to assemble a media kit for use in the hands-on exercises, or can order a package of sample cassettes for a nominal charge.

This workshop complements the ARSC Technical Committee's workshop on Wednesday, and walks you through all the steps that will get you ready to go into the transfer studio or send a shipment to the digitization vendor.

**7:00 PM – 8:00 PM**

**ARSC INFORMATION NIGHT**

*Open to all*

Have you recently joined or are thinking about joining the association? Learn more about ARSC, its activities, and volunteer opportunities from committee chairs and members of the Board. Dr. Michael Biel concludes the evening with a presentation on ARSC and the 1977 Centennial of Sound Recording Stamp (see abstract on page 12).

## WEDNESDAY – MAY 18, 2022

**11:00 AM – 6:00 PM**

### **WORKSHOP II – So You Wanna Play Some Cassettes / So You Wanna Play Some Wires: Reformatting & Preservation**

*\*\*Separate conference registration is required; workshop registration covers May 17 and 18.\*\**

***Sponsored by the ARSC Technical Committee, Chairs: Brad McCoy & Jeff Willens***

*Richard Hess, Richard L. Hess Audio Tape Restoration, Repair and Mastering; Nicholas Bergh, Endpoint Audio Labs; Angie Dickinson Mickle, Avocado Productions; Seth B. Winner, Seth B. Winner Sound Studios*

**Workshop II, Part 1:** The present Compact Cassette format is a result of the evolution of the standard reel-to-reel medium which emerged shortly after World War II. RCA developed a “tape” cartridge in 1958, which used standard reel-to-reel tape that was placed inside a shell. In 1962, Philips developed a single hole cartridge, which then evolved into the modern two-hole Compact Cassette by 1963 in Europe, and then by 1964 in the United States. By 1968, this format was mass marketed and it caught on very quickly. There were a number of reasons that caused this phenomenon; namely, it was compact, and there was no need to thread an open reel tape through a transport. As a result, the Compact Cassette became the standard recording medium starting in this period, and would continue until the early 1990s, when portable digital formats like DAT and the recordable CDR came into existence. This workshop will focus on this form of recording which will include conservation, mechanical repair (including when and how to rehouse a cassette shell) and proper playback concerning a myriad of factors (i.e.: azimuth alignment, determining if noise reduction has been encoded or not, determining proper tape oxide type playback, etc.). We will also refer to an outgrowth of this format, known as the micro cassette, while touching upon how to deal with the mechanical defects associated with this medium.

The panel consists of: Nicholas Bergh from Burbank, California, Richard Hess from Aurora, Ontario, Canada, part of the Greater Toronto Area, and Seth B. Winner from Merrick, N.Y. who will act as moderator in a collaborative effort. Nicholas runs Endpoint Audio, a high-end sound transfer facility catering to film studios and the record business. Richard owns and operates Richard L. Hess Audio Tape Restoration, Repair and Mastering, which deals with all forms of analogue and digital formats. His specialty is mechanically recovering many analogue tape sources that were considered to be unplayable. Seth is owner and president of Seth B. Winner Sound Studios in Merrick, N.Y. He retired from the New York Public Library in 2020, after working there for nearly 33 years. Seth has worked on a number of unusual formats like the Radio Ravag Selenophon nitrate films, instantaneous electrical transcriptions and unusual  $\frac{1}{4}$ ” reel-to-reel formats.

We also hope that this workshop raises the awareness that compact cassette recordings, though a rather perplexing and frustrating format concerning their retrieval, are nevertheless an important source of many aural examples of the past, which can range from important interviews to many music performances and news events, which are considered historically important and unique.

## **WEDNESDAY – MAY 18, 2022 (Continued)**

**Workshop II, Part 2:** Wire recording has been intermittently used in some form or another since 1898, and was conceptually designed prior to that. While it never became as ubiquitous as tape recording, this technique was widely used in the 1940s for both military and professional (mostly news) recording. Private individuals acquired wire recorders during this time, and the personal use continued longer than the professional use, which was quickly taken over by tape recording. It is hard to identify an end date for wire recording, but certainly it became uncommon by the early 1960s. This relatively widespread usage means that there are recorded wires in both professional and personal archives. Our workshop will focus on wire recording systems from the 1940s and the 1950s, as earlier wires are extremely rare.

Two experts on wire recording, Angie Dickinson Mickle from Broomfield, Colorado, and Nicholas Bergh from Burbank, California, will lead the Workshop with Richard Hess acting as moderator. Both Angie and Nicholas have wide-ranging experience in audio. Angie runs a recording studio, Avocado Productions, and also is involved in live sound. Somehow she has found time over the years to become one of America's foremost practitioners in the art of wire recording digitization. She uses refurbished vintage wire transports with modified modern recorder electronics. Nicholas runs Endpoint Audio, a high-end sound transfer facility catering to film studios and the record business. In order to provide the highest quality recovery of a variety of formats, he has designed and built both a cylinder reproducer and a wire reproducer. This experience provides him with deep insights into the medium and what works and what doesn't work.

We also hope that this workshop raises the awareness that wire recordings, though theoretically demonstrating an exceptionally long and stable life, are nevertheless at substantial risk due to lack of wire reproducing equipment and knowledge.

**11:00 AM – 4:00 PM**

**ARSC BOARD MEETING**

**4:00 PM – 5:00 PM**

**EXECUTIVE COMMITTEE MEETING**

**6:00 PM – 7:00 PM**

**MENTORING PROGRAM EVENT**

*(Open to program participants)*

**THURSDAY – MAY 19, 2022**

(see page 13 for full session abstracts)

<u>Time</u>	<u>Track 1</u>	<u>Track 2</u>
<b>10:45 AM - 11:00 AM</b>	<b>PRESIDENT'S WELCOME</b>	
<b>11:00 AM - 12:30 PM</b>	<b>SESSION 1: OPENING PLENARY</b> <i>Chair: Danielle Cordovez</i> <b>Documenting Detroit Musicians on Global Music</b> <i>Michelle Jahra McKinney, Detroit Sound Conservancy; Kim Schroeder, Wayne State University, School of Information Sciences</i>	
<b>BREAK</b>		
<b>1:00 PM - 2:30 PM</b>	<b>CONCURRENT SESSIONS</b>	
	<b>SESSION 2: DISCOGRAPHIC RESEARCH</b> <i>Chair: Matthew Rose</i>	<b>SESSION 3: COLLABORATIVE PROJECTS</b> <i>Chair: Miyuki Meyer</i>
<b>1:00 PM</b>	<b>Familiar Tunes Old &amp; New: The Columbia 15000-D Series</b> <i>Cary Ginell</i>	<b>Partnering to Preserve – the UCSB Early Recordings Initiative</b> <i>David Seubert, Heather Silva and Lidia Uziel, University of California, Santa Barbara; John Levin</i>
<b>1:30 PM</b>	<b>The Record of the Record: How Discographies Are Making the Great 78s Project More Useful for All</b> <i>Elizabeth Rosenberg, The Internet Archive</i>	<b>Preserving the Compo Legacy</b> <i>Anja Borck, Mariana Mejía-Ahrens and Bailey Cohen-Krichevsky, Musée des ondes Emile Berliner; Louis Rastelli, ARCM</i>
<b>2:00 PM</b>	<b>SEHR - Safeguarding European Historical Recordings via a Joint Discography Platform</b> <i>Claus Peter Gallenmüller, Gesellschaft für Historische Tonträger, Wien</i>	<b>Archival Things Considered: How the Tim Owens Jazz and Broadcast Collection Found a Home in North Texas</b> <i>Susannah Cleveland, Maristella Feustle and David Huff, University of North Texas</i>
<b>BREAK</b>		
<b>2:45 PM - 4:15 PM</b>	<b>CONCURRENT SESSIONS</b>	
	<b>SESSION 4: COPYRIGHT &amp; FAIR USE DISCUSSION PANEL</b> <i>Chair: Tim Brooks</i>	<b>SESSION 5: TECHNICAL</b> <i>Chair: Brad McCoy</i>
<b>2:45 PM</b>	<b>How Institutions Are Using the New U.S. Copyright Law – And How You Can, Too</b> <i>Sam Brylawski, Discography of American Historical Recordings; Dave Gibson, Library of Congress/National Jukebox; Eric Harbeson, University of Oregon School of Law; Lila Bailey, Internet Archive/Great 78 Project; Mark Bailey, Yale Collection of Historical Sound Recordings</i>	<b>Understanding Errors in Archival Phono EQ Standards by Looking at Original Disc Recording Equipment</b> <i>Nicholas Bergh, Endpoint Audio Labs, Inc.</i>

THURSDAY – MAY 19, 2022 (Continued)		
3:15 PM		Red-Book De-Emphasis Using the iZotope RX EQ Module <i>Gary Galo, Crane School of Music, SUNY at Potsdam, Emeritus</i>
BREAK		
5:00 PM – 6:30 PM	CONCURRENT SESSIONS	
	SESSION 6: COMMUNITIES IN ACTION <i>Chair: Shawn VanCour</i>	SESSION 7: IN DEVELOPMENT <i>Chair: Rebecca Chandler</i>
5:00 PM	Rehabilitating Detroit's Blue Bird Inn: Stoking a Hearth of Black Music and Community in Detroit <i>Michelle Jahra McKinney, Detroit Sound Conservancy</i>	The New Discography: Towards a Universal Database for Sound Recordings <i>Jeff Pivo</i>
5:30 PM	Archiving the Women's Music Movement <i>Bonnie J. Morris, University of California, Berkeley</i>	Recreating a Disc Record from an Image <i>Don Wilson, Wilson Materials</i>
6:00 PM	Community Archiving Workshop: A Regional, Grassroots Approach to Audiovisual Preservation <i>Kelli Hix and Moriah Ulinskas, Community Archiving Workshop</i>	Poster Presentation and Q&A – (Re)Thinking Inside the Box: Harvard Library Preservation Services' Collaborative Development of a New Storage Enclosure for Glass-Substrate Lacquer Discs <i>Elizabeth Walters, Harvard Library Preservation Services</i>
BREAK		
7:00 PM – 9:00 PM	ASK THE ARSC TECHNICAL COMMITTEE	

**FRIDAY – MAY 20, 2022**

<u>Time</u>	<u>Track 1</u>	<u>Track 2</u>
11:00 AM - 12:30 PM	<b>SESSION 8: DETROIT PLENARY</b> <i>Chair: Carleton Gholz</i> <b>They Were There When the Noise Started?</b> <i>Kristen Galleraux, Artist/Curator/Sonic Researcher</i> <b>Record Revelations: The Lost History of Detroit's Universal, Hot Wax, and Mellow Records</b> <i>Craig Maki, Author/Collector</i> <b>Preserving Flint's Musical Heritage: A Community Story</b> <i>Colleen Marquis, University of Michigan-Flint</i>	
<b>BREAK</b>		
1:00 PM - 2:30 PM	<b>CONCURRENT SESSIONS</b>	
	<b>SESSION 9: MUSICAL NETWORKS</b> <i>Chair: Dan Hockstein</i>	<b>SESSION 10: RECORD LABELS</b> <i>Chair: Diane Napert</i>
1:00 PM	<b>Cosmopolitanism in Kounadis Archive Virtual Museum</b> <i>Nikos Ordoulidis, Department of Music Studies, University of Ioannina, Greece</i>	<b>Interrogating the “Bluebird Beat,” aka “The Melrose Machine”</b> <i>Roberta Freund Schwartz, University of Kansas</i>
1:30 PM	<b>Music-Making Overseas: Yugoslav 78rpm Record Production in North American Diaspora</b> <i>Dora Dunatov, Institute of Ethnology and Folklore Research, Zagreb, Croatia</i>	<b>Broadcast Label Records in India</b> <i>Sunny Mathew Kunelpurayidom, Discs &amp; Machines Gramophone Museum and Records Archive, India</i>
2:00 PM	<b>Private and Home Recordings in Hungary (1900–1950)</b> <i>Ferenc János Szabó, Institute for Musicology, Research Centre for the Humanities ELKH, Budapest</i>	<b>Poster Presentation and Q&amp;A – Photographs on the Labels of Shellac Discs</b> <i>Suresh Chandvankar, Society of Indian Record Collectors; Sunny Mathew Kunelpurayidom, Discs &amp; Machines Gramophone Museum and Records Archive, India</i>
<b>BREAK</b>		
2:45 PM - 4:15 PM	<b>CONCURRENT SESSIONS</b>	
	<b>SESSION 11: DESCRIPTION &amp; ACCESS</b> <i>Chair: Allison McClanahan</i>	<b>SESSION 12: BROADCASTING</b> <i>Chair: Marcos Sueiro Bal</i>
2:45 PM	<b>The Open Language Archives Community (OLAC) for Ethnolinguistic Collections</b> <i>Hugh Paterson III, University of Oregon</i>	<b>Chronicling the Story Ladies: Researching the Amazing Children's Hostesses of the Golden Age of Radio</b> <i>James R. Stewart Jr.</i>
3:15 PM	<b>Transforming Reference Services at the American Folklife Center</b> <i>Todd Harvey, American Folklife Center, Library of Congress</i>	<b>NBC + CBS + OWI = VOA? The Networks, the Government, and International Shortwave Programming</b> <i>Matthew Barton, Library of Congress</i>

**FRIDAY – MAY 20, 2022 (Continued)**

3:45 PM	<b>PAsxalakan ayulakan (Don't Die. Don't Fall Down): Restoring Unangam Tunuu (Attuan) Songs with IRENE Leslie McCartney, University of Alaska Fairbanks</b>	<b>The Best of the BBC</b> <i>Seth B. Winner, Seth B. Winner Sound Studios, Inc.</i>
<b>BREAK</b>		
4:30 PM - 6:30 PM	<b>CONCURRENT SESSIONS</b>	
	<b>SESSION 13: AUDIO LEGACIES</b> <i>Chair: Mariana Mejia Ahrens</i>	<b>SESSION 14: OPERA &amp; CLASSICAL</b> <i>Chair: Thom Pease</i>
4:30 PM	<b>Documenting Underrepresented Communities Through Oral History - No One Invisible</b> <i>Kim Schroeder, Wayne State University, School of Information Sciences</i>	<b>San Francisco Opera at 100: Connecting with the Company's First Century</b> <i>Jeff McMillan and Barbara Rominski, San Francisco Opera</i>
5:00 PM	<b>Pioneer Black Bandleader Ford Dabney</b> <i>Tim Brooks, Author</i>	<b>On With the Show: The Many Incarnations of "Vesti la giubba" Held at Yale</b> <i>Diane Napert and Mark Bailey, Yale University</i>
5:30 PM	<b>Rare Southside Chicago Piano from Nickelodeon Rolls</b> <i>Paul Johnson</i>	<b>Classite: A New Dimension in Collecting Classical Records</b> <i>Peter Fulop, Classite.com</i>
6:00 PM	<b>The Ellsberg Tapes: Exploring the Audio Legacy of Daniel Ellsberg</b> <i>Jeremy Smith, University of Massachusetts Amherst; Mitch Hanley, GroundTruth Project</i>	<b>Special Tribute Presentation: Survey of the Audio Releases of Lata Mageshkar (1929-2022)</b> <i>Suresh Chandvankar, Society of Indian Record Collectors</i>
<b>BREAK</b>		
8:00 PM - 9:00 PM	<b>LISTENING PARTY:</b> Share favorite recordings from your collection that were created in or are about Detroit!	

**SATURDAY – MAY 21, 2022**

<u>Time</u>	<u>Track 1</u>	<u>Track 2</u>
<b>11:00 AM - 12:00 PM</b>	<b>ARSC ANNUAL BUSINESS MEETING</b> ( <i>Open to all members</i> )	
<b>BREAK</b>		
<b>1:00 PM - 2:30 PM</b>	<b>KEYNOTE PRESENTATION: Resisting the Silencing of the Mothership: The Legacy of United Sound Systems Recording Studios</b> <i>Chair: Melissa Weber Moderator: Carleton Gholz; Janis Hazel, Radio Producer/Policy Expert; Maurice “Pirahnahead” Herd, Musician/Arranger/Engineer; “Marsha Music” Philpot, Writer/Griot</i>	
<b>BREAK</b>		
<b>2:45 PM - 4:15 PM</b>	<b>CONCURRENT SESSIONS</b>	
	<b>SESSION 15: SOUND &amp; CINEMA</b> <i>Chair: Julianne Wagner</i>	<b>SESSION 16: DIGITAL HUMANITIES</b> <i>Chair: Yuri Shimoda</i>
<b>2:45 PM</b>	<b>Phonographic/Cinematic</b> <i>Kyle Barnett, Bellarmine University</i>	<b>Panel Discussion – Reimagining and Constructing Online Platforms for Collaborative Participation and Learning: The History and Contributions of the Latinx Music and Sound Culture in the U.S.</b>
<b>3:15 PM</b>	<b>Variations on a Theme: How General Electric and RCA Stumbled into the Optical Sound Transition</b> <i>Greg Wilsbacher, University of South Carolina</i>	<b>Presentation 1) A History of Dominican Music in the US</b> <i>Jhensen Ortiz, CUNY Dominican Studies Institute, The City College of New York</i>
<b>3:45 PM</b>	<b>The INA (Institut National de l’audiovisuel) Archive Films: How Ella Fitzgerald, Dizzy Gillespie and Countless Black Musicians Sought Greater Freedom in 1950s France</b> <i>Reza Ackbaraly and Natalie Gomez, Qwest TV EDU</i>	<b>Presentation 2) La TopoRadio: Mapping Spanish-Language Radio History in the US</b> <i>Eric Silberberg, City University of New York</i> <b>Panel Presentation 3) Music as a Testimony of Latin American and Caribbean Life and Its Connection with U.S. Culture – Verónica González, Florida International University</b>
<b>BREAK</b>		
<b>4:30 PM - 6:00 PM</b>	<b>SESSION 17: FOLK &amp; TRADITIONAL MUSIC</b> <i>Chair: Tim Brooks</i>	
<b>4:30 PM</b>	<b>The Shehnai Players on Shellac Discs</b> <i>Suresh Chandvankar, Society of Indian Record Collectors</i>	
<b>5:00 PM</b>	<b>How George W. Johnson Achieved “Immortality” in Korea: A Short History of “The Laughing Song” in Korea, 1897-Present</b> <i>Jihoon Suk, Yonsei University</i>	
<b>5:30 PM</b>	<b>Poster Presentation and Q&amp;A – Buenas Nuevas Label Gramophone Records – A Treasure Trove of Ethnic Recordings</b> <i>Sunny Mathew Kunnelpurayidom, Discs &amp; Machines Gramophone Museum and Records Archive, India</i>	
<b>BREAK</b>		
<b>6:15 PM - 7:15 PM</b>	<b>ARSC AWARDS</b>	

**SUNDAY – MAY 22, 2022**

## **COMMITTEE MEETINGS**

**11:00 AM – 12:00 PM**

**ARSC CONFERENCE GRANTS COMMITTEE**

*Open to committee members and grantees*

**11:00 AM – 12:00 PM**

**ARSC DISCOGRAPHY COMMITTEE**

*Open to all ARSC members*

**12:00 PM – 1:00 PM**

**ARSC EDUCATION & TRAINING COMMITTEE**

*Open to all ARSC members*

**1:00 PM – 2:00 PM**

**ARSC COPYRIGHT & FAIR USE COMMITTEE**

*Open to all ARSC members*

**2:00 PM – 3:00 PM**

**ARSC TECHNICAL COMMITTEE**

*Open to committee members*

**TBA**

**ARSC CATALOGING COMMITTEE**

**TBA**

**ARSC GRANTS COMMITTEE**

**TBA**

**ARSC DIVERSITY, EQUITY & INCLUSION COMMITTEE**

**TBA**

**ARSC MEMBERSHIP COMMITTEE**

## PRESENTATION ABSTRACT – MAY 17, 2022

### 7:00 PM - 8:00 PM: ARSC Information Night

#### **ARSC and the 1977 Centennial of Sound Recording Stamp** *Michael Biel, Morehead State University (retired)*

The Centennial of Edison's tinfoil phonograph in 1977 – 45 years ago – was an eagerly awaited event for ARSC. To celebrate, the ARSC Annual Conference was held at and near the Edison National Historic Site, and when the Postal Service announced a commemorative stamp, we all were elated. Recognition! I designed a special First Day of Issue Cachet for ARSC, but why was the stamp going to be issued on March 23, in Washington D.C.? The date and place seemed to make no sense, and the inaccuracies in the stamp design were further confusing. This presentation will describe the creation of this rare ARSC collectible, attend the issuing dinner (which honored Hubert Humphrey!), and detail the subsequent alternative commemorations held that year at the Edison Site. Dozens of other 1977 First Day Covers for this stamp will be shown, along with many other collectibles and stamps issued by other countries.

## SESSION ABSTRACTS – MAY 19, 2022

### SESSION 1: OPENING PLENARY *Chair: Danielle Cordovez*

#### **11:00 AM – 12:30 PM: Documenting Detroit Musicians on Global Music** *Michelle Jahra McKinney, Detroit Sound Conservancy; Kim Schroeder, Wayne State University, School of Information Sciences*

Detroit Sound Conservancy and Wayne State University's School of Information Sciences have undertaken a methodical examination of the artists involved in Detroit music. Both have worked to interview Detroit musicians, song writers, arrangers, singers, editors, and DJs over nearly every genre. Their work has tried to document and discover why Detroit has been such a hotbed of musical talent. The panel will include clips from the interviews and summaries of commonalities within the interviews.

### SESSION 2: DISCOGRAPHIC RESEARCH *Chair: Matthew Rose*

#### **1:00 PM – 1:30 PM: Familiar Tunes Old & New: The Columbia 15000-D Series** *Cary Ginell* Columbia's 15000-D series was the record industry's first comprehensive acknowledgement of the commerciality of American rural music, comprising 783 records issued from 1925 to 1933. This talk highlights findings in the publication of a new discography documenting the series, which sheds new light on field sessions conducted in Atlanta and other Southern cities in addition to its New York headquarters. Included will be information on major artists, sales figures, and a discussion of repertoire, styles, and sub-genres covered in the series.

#### **1:30 PM – 2:00 PM: The Record of the Record: How Discographies Are Making the Great 78s Project More Useful for All** *Elizabeth Rosenberg, The Internet Archive*

With nearly 350,000 78rpm record sides now digitized as part of the Internet Archive's Great 78s Project, we continue to pursue additional ways to make the collection more useful to researchers. This presentation will explore how the Internet Archive is using discographies to enhance the collection and add valuable context to these unique recordings. We will present about the importance of easy access to discographies, our efforts to gather discographies and make them accessible, how we use automation to do discographic research at scale, and how we have been making discographies even more useful through digitization and searchability. The presentation will include an overview of the Internet Archive's 78rpm record digitization and cataloging efforts, methods for dating 78rpm records, how we have used discographies to add dates to 77% of the 78rpm record collection at the Internet Archive, and ways that the deep knowledge of the ARSC community can help collaborate in these efforts.

#### **2:00 PM – 2:30 PM: SEHR - Safeguarding European Historical Recordings via a Joint Discography Platform** *Claus Peter Gallenmiller, GHT (Gesellschaft für Historische Tonträger, Wien)*

Millions of records, in all European countries, were made in the 78rpm format. Some recordings are still available and are well-known today, but thousands have been lost or only exist in private collections. Whereas libraries have been supported by government and state institutions to collect and file printed works, the audible oeuvre since 1897 on cylinders and records was not

## SESSION ABSTRACTS – MAY 19, 2022 (Continued)

similarly sustained. Mostly private collectors, interested in the content of the recordings, saved this cultural heritage. Thus, the SEHR project aims to create a permanent, curated and easily accessible online source for discography on ALL European sound recordings commercially issued in the 78rpm format. It will aggregate all available data records from the catalogues of existing archives, collections and documents from the recording companies as well as from published discographies, and help to catalogue new collections. SEHR will create a unique source where professional users and enthusiasts can find information on European records, made before 1950, in any collection. It will also provide a platform for archives to make their collections available for listening online, pending copyright agreements, and to add background material on recording artists, recorded works and their composers, and record companies. Via educational packages, Wikipedia hackathons and workshops SEHR will motivate interested persons, especially the younger generation to learn about our past European sound heritage, its technology and technical skills. SEHR is a joint project of record enthusiasts and private and public institutions from various European countries. It has applied for funding by the EU program ‘Cultural Europe’.

### SESSION 3: COLLABORATIVE PROJECTS *Chair: Miyuki Meyer*

#### **1:00 PM – 1:30 PM: Partnering to Preserve – the UCSB Early Recordings Initiative**

*David Seubert, Heather Silva and Lidia Uziel, University of California, Santa Barbara; John Levin*

Long before public institutions collected early sound recordings, private collectors sought out ephemeral artifacts from the earliest years of the record industry. Most of these are fragile brown wax cylinders. Today, it's estimated that fewer than six percent of the 22,000 cylinder titles issued before 1902 have survived. Extant early cylinders primarily reflect both luck and the foresight of private collectors who often passed their knowledge and their collections to other individuals who shared their interests. However, time has taken its toll: because the vast majority of these cylinders are subjected to improper storage and handling, most will be gone in 15 – 30 years unless changes are made. An innovative partnership between a private collector and public university are focusing on long-term conservation as well as public access through the newly-formed Early Recordings Initiative (ERI). ERI was founded by collector John Levin in collaboration with the UC Santa Barbara Library in an effort to ensure that our shared history can be accessed by current and future generations of scholars and researchers. This primary objective is underpinned through a combination of acquisitions, conservation, maintenance, digitization, research, and publication related to the earliest and rarest sound recordings. Ultimately, the ERI will become a pathway for significant private collections to remain relevant, cared for and widely available under the careful stewardship of the largest academic library system in the world.

#### **1:30 PM – 2:00 PM: Preserving the Compo Legacy** *Anja Borck, Mariana Mejía-Ahrens and Bailey Cohen-Krichevsky, Musée des ondes Emile Berliner; Louis Rastelli, ARCM*

The Compo Company Ltd., Canada's first independent pressing plant and record company, and its founder, Herbert Berliner, remain largely unknown compared to their important place in the history of the recording industry. Starting in the summer of 2021, the Musée des ondes Emile

## SESSION ABSTRACTS – MAY 19, 2022 (Continued)

Berliner (MOEB) and ARCMEL collaborated on a 9 month long digitization and access project aiming to preserve and present the Compo Company legacy. Thanks to funding from Library and Archives Canada, the project was able to digitize more than 500 sound recordings, disc labels, catalogs, documents, and ephemera covering Compo's long history from the early 1920s to the late 1970s. During this presentation, the project team will present an overview including its discographic research, object selection process, preservation workflows and metadata schemes. The team will share insights into the management of this collaboration between a non-profit community archive and a museum, all while illustrating the extensive reach of Compo's influence on the North American recording industry through most of the 20th century.

### **2:00 PM – 2:30 PM: Archival Things Considered: How the Tim Owens Jazz and Broadcast Collection Found a Home in North Texas** *Susannah Cleveland, Maristella Feustle and David Huff, University of North Texas*

The Tim Owens Jazz and Broadcast Collection includes over 450 hours of interviews with major jazz artists for National Public Radio's Jazz Profiles series, Owens' own interviews, and live jazz performances. After initial contact in 2019, the collection arrived after purchase in January of 2022 – delayed, of course, by the numerous complications of the pandemic. The interaction of individual collectors and large institutions requires bridging gaps in expectations, policy, and the ability to draft and enter into contracts. In particular, acquiring a significant collection by purchase rather than donation can require negotiation approaches unfamiliar to libraries. Institutional negotiations become more complicated by the need for involvement by budget officers who often do not understand or appreciate the cultural value of collections. Transactions of this nature bring together a diverse set of stakeholders, in a situation where people who do not work together every day each have information, expertise, and technology that is valuable to the others. These arrangements play a vital role in preserving cultural heritage, but a generalized approach is difficult to recommend due to the unique circumstances of every collector/institution dynamic. This presentation demonstrates that two consistent demands of these interactions are perseverance, and building and maintaining trust among all stakeholders. Susannah Cleveland will discuss the institutional side of navigating these complexities toward a successful purchase. David Huff will discuss the expertise and accessibility that libraries can offer, and Maristella Feustle will detail the primary-source history that this project has helped to preserve.

### **SESSION 4: COPYRIGHT & FAIR USE DISCUSSION PANEL** *Chair: Tim Brooks*

#### **2:45 PM – 4:15 PM: How Institutions Are Using the New U.S. Copyright Law – And How You Can, Too** *Sam Brylawski, Discography of American Historical Recordings; Dave Gibson, Library of Congress/National Jukebox; Eric Harbeson, University of Oregon School of Law; Lila Bailey, Internet Archive/Great 78 Project; Mark Bailey, Yale Collection of Historical Sound Recordings*

Passage of the Music Modernization Act brought a major change in U.S. recorded sound copyright, and it will take some time for both archives and individuals to learn what they can do with the new tools available to them. The ARSC conference can be an important facilitator of this learning curve. The copyright panel at the 2021 conference, which looked ahead to the introduction of a public domain for recordings in January 2022, was extremely popular, in fact

## SESSION ABSTRACTS – MAY 19, 2022 (Continued)

the highest rated session of the entire conference. This panel will explore how some key players are using three provisions of the new law: (1) a public domain for pre-1923 releases; (2) the formal procedure now available that allows use of many out-of-print works from later years, up to the 1970s, legally, for non-profit purposes; and (3) the fact that clear-cut federal “fair use” principles, which are very powerful, now apply to all recordings, not just those released after 1972. The panel may also touch on the federal “library exceptions” provisions, which also now apply to all recordings. A substantial amount of Q&A time will be reserved for audience questions.

### SESSION 5: TECHNICAL *Chair: Brad McCoy*

#### **2:45 PM – 3:15 PM: Understanding Errors in Archival Phono EQ Standards by Looking at Original Disc Recording Equipment** *Nicholas Bergh, Endpoint Audio Labs, Inc.*

So much has been written on archival phono EQ over the years that it is hard to imagine any more is needed. However, past writing has been done primarily through the lens of modern playback equipment and how one can conveniently play legacy records today. Historical references given for the curves are typically second-hand sources, and a majority of the information is simply based on what sounds subjectively correct today. Additionally, explanations of recording curves erroneously take for granted that disc recording equalization must follow the design of equalization networks found in modern playback equipment. This paper looks at the original disc recording equipment used to generate the equalization on legacy records along with surviving studio documents in order to help improve current approaches to disc playback equalization. Although it is not possible to address every recording company and recording curve, the number of significantly different disc recording systems produced over the years is fairly small and can be discussed in a concise way. Some legacy disc recording systems do match modern playback equipment precisely, some match with minor errors, and some have significant errors. The most important goal is to better understand in what ways modern phono curves can be wrong so transfer engineers are empowered to make the necessary corrections to improve accuracy and sound quality.

#### **3:15 PM – 4:15 PM: Red-Book De-Emphasis Using the iZotope RX EQ Module**

*Gary Galo, Crane School of Music, SUNY at Potsdam, Emeritus*

Many early digital recording systems used analog high-frequency pre-emphasis ahead of the analog-to-digital converters as a means of improving the poor low-level, high-frequency performance of the early converters. A complementary analog de-emphasis curve was applied in playback, after the digital-to-analog conversion. The Sony/Philips book of specifications for the Compact Disc – known as the “Red Book” – included optional pre-emphasis and de-emphasis curves, with time constants specified as 50 and 15  $\mu$ Secs. Some early CDs, mostly discs made in Japan by Denon, employed this option. Several early digital recording systems, including the popular Sony PCM-F1, also employed pre-emphasis and de-emphasis equalization using the same time constants. Some 40 years later, audio engineers and archivists are faced with myriad problems in transferring obsolete digital formats to modern digital audio standards, not the least of which is how and where to apply “Red Book” de-emphasis when needed. This presentation will describe the nature of the “Red Book” pre-emphasis and de-emphasis curves, including an

## SESSION ABSTRACTS – MAY 19, 2022 (Continued)

analysis of these curves based on computer simulations. These computer simulations can be used to create a precise de-emphasis curve applied in the digital domain, using the equalization module included with the popular iZotope RX restoration software. The presentation will describe the evolution of digitally-applied de-emphasis, the problems associated with some of the earlier efforts, and the final settings developed for the iZotope RX EQ module. Frequency response measurements based on computer simulations will be shown, verifying the accuracy of the final version, along with the errors inherent in some of the earlier efforts.

### SESSION 6: COMMUNITIES IN ACTION *Chair: Shawn VanCour*

#### **5:00 PM – 5:30 PM: Rehabilitating Detroit’s Blue Bird Inn: Stoking a Hearth of Black Music and Community in Detroit** *Michelle Jahra McKinney, Detroit Sound Conservancy*

Detroit Sound Conservancy (DSC) is rehabilitating the Blue Bird Inn, a birthplace of bebop jazz and a working-class, Black owned and operated bar and hearth at 5021 Tireman on Detroit’s Old West Side, into a music venue, gathering space and Detroit’s only music archive. The Bird’s significance to African American history and culture is both sonic and social. Sonically, The Bird was an epicenter of creative expression and schoolhouse of the Detroit sound. The musicians, including leaders in modern music, like Charlie Parker and Miles Davis who made regular appearances in the 1950s, explored rhythm, melody, and improvisation on a platform that foregrounded Detroit’s commitment to serious listening. Local musicians, such as “drumist” Roy Brooks and saxophonist Wendell Harrison, who both attended nearby Northwestern High School, apprenticed at The Bird, learning the “Detroit way” to communicate with audiences and fellow musicians. In the city that gave the world Motown, jazz is the teacher; the Bird was the institute. Socially, The Bird was a hearth of the Black community. Black workers and their families could relax, commune, engage, express and listen. Despite discriminatory policies and neighborhood disinvestment, The Bird survived for eight decades as a lounge for freedom. Through neglect, the Bird fell into vacancy and foreclosure. In 2018, DSC worked with the City of Detroit to purchase the historic property. Since then, we have been rehabilitating and working to reopen the historic music space for the next generation Detroiters while celebrating and preserving our vital music heritage.

#### **5:30 PM – 6:00 PM: Archiving the Women’s Music Movement** *Bonnie J. Morris, University of California, Berkeley*

“Women’s music” fused feminist politics, woman-staffed sound production, and grassroots folk traditions to create a bold new recording and performance network. From 1972 to 2015, radical feminist artists awakened audiences via concerts, festivals, women’s bookshops and college radio, producing a songbook of independent albums that fans still cherish. The music voiced critical truths about women’s alliances and survival across history; by the mid-1970s, women’s music was synonymous with lesbian identity and empowerment in an era before LGBTQ rights. The albums produced by independent labels Olivia and Redwood, plus artists’ memoirs and concert films, are finally gaining attention. Starting at twenty, I became the acknowledged historian of this women’s music movement, devoting forty years to interviewing artists and fans, taping events, and recording political statements made at concerts. My collection of 400 90-minute cassettes (coveted by every LGBT archive in the country, but willed to the

## SESSION ABSTRACTS – MAY 19, 2022 (Continued)

Schlesinger Library at Radcliffe) preserves key moments in a unique performance culture. My presentation will offer highlights from my collected concert histories, asking: how might a soundtrack of women's liberation be preserved and handed down to future generations? What do these tapes reveal about the vibrant subculture I was part of? What was my process in collecting these field recordings? What else should be done with these tapes, as important artifacts of a movement that helped so many women come out? I'll explain how I hand transcribed each tape, over the years, beginning at age 25, so that there is also a thirty-page verbatim written transcript narrating the sound collection--which I've used in several books.

**6:00 PM – 6:30 PM: Community Archiving Workshop: A Regional, Grassroots Approach to Audiovisual Preservation** *Kelli Hix and Moriah Ulinskas, Community Archiving Workshop*  
Grassroots archiving is a powerful tool for preserving and providing access to vital records documenting cultural heritage. This one day workshop takes place outside of—or alongside—the work of major cultural institutions and brings best practices and available resources to small community organizations. Organized by audiovisual archivists and powered by volunteers, the workshop harnesses the power of regional networking and inter-organizational resource-sharing as a model that can make audiovisual preservation and access effective and affordable. In this panel, members of the Community Archiving Workshop (CAW) will discuss current projects—including the Audiovisual Collections Care in Tribal Archives project and the Training of Trainers project. We will discuss several tools created by CAW to support preservation with limited resources, including the CAW Toolkit and the AVPRAPS system for prioritizing preservation activities.

### SESSION 7: IN DEVELOPMENT *Chair: Rebecca Chandler*

**5:00 PM – 5:30 PM: The New Discography: Towards a Universal Database for Sound Recordings** *Jeff Pivo*

The creation of massive databases utilizing digital technology has made possible the creation of a single, searchable, digital resource for the cataloging and research of sound recordings. This presentation will lay out the necessity and philosophy of such a database, of building on existing resources, and of emphasizing the importance of using the sound media itself, over secondary sources. Drawing on his personal database of LPs, Pivo will demonstrate how the construction of such a database can yield finely sorted information about sound recordings in all physical media.

**5:30 PM – 6:00 PM: Recreating a Disc Record from an Image** *Don Wilson, Wilson Materials*  
A number of technologies have previously been developed to optically scan disc recordings and recreate the audio that they contain; this presentation will discuss the new technology (created by the presenter) of physically reproducing a disc record from a high-resolution image. This technology opens new possibilities for the preservation and restoration of rare or damaged carriers, such as creating copies which are repaired, made of stable materials and easier to store. An overview of the photo-chemical reproduction process and its possible applications will be discussed.

## SESSION ABSTRACTS – MAY 19, 2022 (Continued)

### **6:00 PM – 6:30 PM Poster Presentation and Q&A: (Re)Thinking Inside the Box: Harvard Library Preservation Services' Collaborative Development of a New Storage Enclosure for Glass-Substrate Lacquer Discs** *Elizabeth Walters, Preservation Librarian for Audiovisual Materials, Harvard Library Preservation Services*

Harvard Library Preservation Services (HLPS) has developed a new tray and box assembly specifically designed for the horizontal storage of glass-substrate lacquer discs, as well as metal- or cardboard-substrate lacquer discs that are too deteriorated (mainly due to extensive delamination) to be stored vertically. The trays can easily be adapted to the storage of either unbroken or broken discs, and the enclosure can be sized up or down to fit discs of any diameter. Individual trays can also accommodate the storage of small fragments of broken or deteriorated discs. The exterior box dimensions may be adjusted to house up to six individual disc trays. HLPS has also prepared accompanying labeling recommendations and illustrated documentation of storage and handling guidelines and recommendations. The tray and box construction materials (mainly coroplast, double-sided tape, archival 20-point board and corrugated board, and Tyvek scraps [as needed]) are inexpensive and readily available through archival suppliers. The enclosure and trays can be made using basic cutting and measuring hand tools (though use of a board shear, if available, would expedite the fabrication process), and do not require any specialized conservation skills to construct. The development process for this enclosure, which involved the collaboration of an AV preservation specialist, a photograph conservator with expertise in glass plate negatives, and a collections manager, may also provide useful insights into the methodology and benefits of such cross-disciplinary collaboration.

## SESSION ABSTRACTS – MAY 20, 2022

**11:00 AM – 12:30 PM: SESSION 8: DETROIT PLENARY** *Chair: Carleton Gholz*

**They Were There When the Noise Started?** *Kristen Gallerneaux, artist/curator/sonic researcher*

How does the human voice haunt our technology? This piece explores the idea of voice as contagion and the “sonic spectre” – a concept connected to how sound has infiltrated our technologies in surprising and magical ways. A path is traced from poltergeist events and the talking dolls of Thomas Edison into the work of Richard Gagnon, inventor of the Votrax text-to-speech synthesizer. The Votrax voice, modeled on Gagnon’s own, spread through electronic music and pop culture, clandestinely weaving itself into the music of Kraftwerk, educational robots, and classic arcade games. The soundtrack makes use of samples recovered from a Votrax speech board and archival recordings discovered within the speech synthesis archives at the Smithsonian Institution. These same samples have also been time-stretched into ambient tones.

**Record Revelations: the Lost History of Detroit's Universal, Hot Wax, and Mellow Records** *Craig Maki, Author/Collector*

The origins of the underground spirit of Detroit's recording industry may be traced to the Mellow Records Company, whose roots reached to a storefront audio transcription service called Universal Recording Studios in 1939. The experiences behind one of the studio's earliest custom recordings, “Hamtramck Mama” by the York Brothers, a title considered risqué by the era's standards, created a playbook for independent record companies that proliferated after the end of World War II. This long-forgotten story set in the melting pot of early 20th century Detroit examines the lives of two tattooed hustlers: an ex-con and a shell-shocked World War I vet, and the groundbreaking hillbilly 78s they released with Universal, Hot Wax, and Mellow brands. In his new book, *Tomorrow Brings Memories* (Wax Hound Press, 2022), Maki documents nearly forty 78 rpm records, as well as a handful of previously unknown one-sided discs, that make up a stunning, previously hidden legacy of Detroit-made music.

**Preserving Flint's Musical Heritage: A Community Story** *Colleen Marquis, University of Michigan-Flint*

Flint was one of the wealthiest communities in America before the 1970s which led to a diversity of musical expression and recordings. Flint's musical heritage offers insight to the history of Flint from the country/western craze of the 1940s to experimental grindcore and rap stardom. So much more than Grand Funk Railroad, Flint's music scene was dynamic, creative, and varied and still is today. The Genesee Historical Collections Center at the University of Michigan-Flint collects, preserves, and digitizes the music of Flint while also collecting documents, photographs, and oral histories to preserve Flint's musical heritage. Join archivist Marquis for the story of music and recording in Flint.

## SESSION ABSTRACTS – MAY 20, 2022 (Continued)

### SESSION 9: MUSICAL NETWORKS *Chair: Dan Hockstein*

#### 1:00 PM – 1:30 PM: Cosmopolitanism in Kounadis Archive Virtual Museum

*Nikos Ordoulidis, Department of Music Studies, University of Ioannina, Greece*

Panagiotis Kounadis began collecting discs, as well as other extremely important historical material, in Greece and abroad during the 1960s. In the last few years, the archive was digitized, creating the Virtual Museum of the Kounadis Archive, accessible at [www.vmrebetiko.gr](http://www.vmrebetiko.gr). In 2021 I worked for the archive as a musicologist, specializing in historical discography. I will present the archive and its contents; and in the other part of my paper, I will talk about the new section, which was the product of my synergy with the archive, titled “Cosmopolitanism in Greek historical discography”. At the epicenter there are recordings made by Greek musicians between the 1900s and 1930s that contain tunes found in several other musical traditions and their historical discographies: Neapolitan, French, Armenian, Turkish, Jewish, Romanian, Spanish, and Russian. Finally, some of the most special cases of these tunes will be presented and examined. The presentation aims to show the unique music networks that can be revealed through the study of historical discography.

#### 1:30 PM – 2:00 PM: Music-Making Overseas: Yugoslav 78rpm Record Production in North American Diaspora *Dora Dunatov, Institute of Ethnology and Folklore Research, Zagreb, Croatia*

This paper emerged as an attempt to assess the position of rather small Yugoslav record companies that issued 78 rpm records and their influence beyond the national borders. Taking the fieldwork five thousand miles west and almost a century in the past, to the diasporic communities of ex-Yugoslavia in North America, I will be listening to the echo of an “old country” and try transmitting it to the present. The main research questions include analysis of the specific processes that helped Yugoslav record companies (in particular Zagreb-based Jugoton) to reach overseas, and the level of music and record exchange between diasporic and “home” communities. The paper will mainly, but not exclusively, focus on the Croatian diaspora in Pennsylvania, its neighboring states in the west, as well as California and New York. The research methods include interviews, systematic analysis of periodicals issued for the mentioned community, various printed advertisements, and finally, records themselves. Collected material should help to introduce a selection of recorded musicians and their preferred repertoire that often included songs in displaced language left in heritage, as well as their status within and outside of the community and regular diasporic events. On top of that, the paper should convey colorful ethnic affiliations within the repertoire and their dialogue. Finally, I intend to illuminate prominent individuals of South-Slavic origin that contributed to the music exchange between the Yugoslav community in the US and at “home”.

#### 2:00 PM – 2:30 PM: Private and Home Recordings in Hungary (1900–1950) *Ferenc János Szabó, Institute for Musicology, Research Centre for the Humanities ELKH, Budapest*

The research on the history of Hungarian sound recordings has scarcely dealt with private sound recordings of the first half of the twentieth century in Hungary, because the audio and written sources are hardly accessible. However, making sound recordings for private purposes was possible as early as in the 1910s, both within an institutional framework and at home: the first

## SESSION ABSTRACTS – MAY 20, 2022 (Continued)

independent Hungarian recording firm advertised the possibility of making private sound recordings, while Béla Bartók experimented with phonograph recordings of his own piano playing at home. In the 1930s there was a rich home and private recording culture in Budapest. Both individuals and smaller record companies provided the possibility of making sound recordings for private purposes. They not only made sound recordings in small studios, but also undertook to make recordings of the radio broadcasts, or to copy phonograph cylinders to gramophone discs. We know very little about these enterprises in general, mostly advertisements and some surviving, mysterious discs. In my presentation I intend to explore this obscure culture, focusing on two somewhat better-known experts, István Makai and József Seiber. Makai is known for being the first sound engineer who cut recordings to x-ray foils in the late 1930s, while Seiber (the brother of the composer Mátyás Seiber) was the inventor of the long-lived Hungarian slogan “Saját hangja, vigye haza” [your own voice, take it home] which outlived even his creator and is a saying even today.

### SESSION 10: RECORD LABELS *Chair: Diane Napert*

#### 1:00 PM – 1:30 PM: Interrogating the “Bluebird Beat,” aka “The Melrose Machine”

*Roberta Freund Schwartz, University of Kansas*

In criticism of the recorded blues of the 1930s, particular opprobrium has been directed toward the Bluebird label, RCA Victor’s most successful budget imprint. Samuel Charters coined the term “the Bluebird Beat” in 1959 to describe what he viewed as the label’s deliberate attempt to nullify the individuality of country blues artists in favor of a stereotyped blues sound. This idea has been accepted as common wisdom in blues scholarship and expanded to indict the perceived instigator of this approach, A&R man Lester Melrose, and relabeled the “Melrose machine.” This theory asserts that Victor, and by proxy, Melrose, developed a systemic blues “formula” to ensure consistency across the Bluebird catalog via: an assembly line approach to recording by using studio musicians to accompany artists, and/or groups rotating between sidemen and lead roles; artists recording songs by other musicians, as dictated by Melrose, all in the 12-bar form; recruiting new musicians based on their similarity in sound or style to top-selling artists; avoiding idiosyncratic or unconventional artists and intensely personal blues; the addition of horns, harmonica, and/or percussion to create driving rhythms and a pop blues sound with broad commercial appeal. How much of this is true? Were these practices limited to Victor, or to artists managed by Lester Melrose? An interrogation of the “Bluebird Beat” through a deep dive into the Bluebird catalog, as well as blues recorded on other labels, suggests that the common wisdom is problematic at best, and obscures an accurate picture of the blues in the 1930s.

#### 1:30 PM – 2:00 PM: Broadcast Label Records in India *Sunny Mathew Kunnelpurayidom, Discs & Machines Gramophone Museum and Records Archive, India*

The English Broadcast label records from the Vocalion Gramophone Co. Ltd were marketed in India by Macmillan & Co., Madras from 1928. The Vocalion Company was wound up in 1932 and succeeded by the Crystalate Gramophone Record Manufacturing Co. Ltd, London. The Indian Broadcast label was introduced by the Musical Products Ltd, Madras in 1934 owned by Jesinglal K. Mehta. During the period from 1934 to 1937, they took several hundred recordings of many highly reputed classical musicians of Madras and Bombay. In 1937, the record

## SESSION ABSTRACTS – MAY 20, 2022 (Continued)

manufacturing part of Crystalate company England was sold to the Decca Record Co.Ltd, which had a marketing tie up with the Gramophone Co. Ltd, Calcutta. Consequent to this, Broadcast label production ended in 1937. Jesinglal K.Mehta continued in the gramophone record business by pressing records in Indian pressing units with new labels like Lotus, Jay Bharat, etc. Indian Broadcast records were released on 8-inch, 9-inch, and 10-inch size records on many colorful labels. Even though this label was active for only three years, the recordings they took are very valuable.

### **2:00 PM – 2:30 PM Poster Presentation and Q&A: Photographs on the Labels of Shellac**

**Discs** *Suresh Chandvankar, Society of Indian Record Collectors; Sunny Mathew*

*Kunnelpurayidom, Discs & Machines Gramophone Museum and Records Archive, India*

Black colored shellac discs have colorful labels at the center giving information about the recordings inscribed in the grooves. The upper half of a three to three-and-half inch diameter label contains the logo of the record company. Although a majority of the labels contain Nipper the Dog & Horn logo painting, many other labels contain animals, birds, recording angels, and the Twin. Very special and hard-to-find disc labels contain photographs of the artists on Young India, HMV, and Rex Labels. This poster aims to present selected examples of such rare and unusual labels that contain photographs in print form.

### **SESSION 11: DESCRIPTION & ACCESS Chair: Allison McClanahan**

#### **2:45 PM – 3:15 PM: The Open Language Archives Community (OLAC) for**

**Ethnolinguistic Collections** *Hugh Paterson III, University of Oregon*

Finding cultural heritage materials related to specific collections is still a research challenge. In this presentation, I discuss the relevance of the Open Language Archives Community metadata application profile for archival collections, focusing on how discovery potential can be increased. OLAC is built upon the Dublin Core foundation and is used by at least 65 archives with cultural heritage sound collections. The Open Language Archives Community provides a free aggregator which allows its users to search for cultural heritage materials by language across archives. In many ways OLAC is like the Virtual Language Observatory or Europeana aggregators but focused on language based materials. In this presentation, I showcase some of the background technology supporting the engagement experience. I present a brief overview of the metadata required by the application profile beyond elements found in the Dublin Core standard, followed by how a well described record covering both a digitized field recording and its original analogue source material might look using the OLAC application profile.

#### **3:15 PM – 3:45 PM: Transforming Reference Services at the American Folklife Center**

*Todd Harvey, American Folklife Center, Library of Congress*

This talk examines the ecosystem of reference tools that guide patron access to American Folklife Center collections. The American Folklife Center (AFC) holds an important body of sound recordings, use of which has exerted an outsized influence on American popular culture and scholarship. Ethnographic in nature, the Center's sound recordings comprise part of the archive's 7 million items documenting expressive culture in the United States and around the world, and the Center's location within the Library of Congress provides a platform for global

## SESSION ABSTRACTS – MAY 20, 2022 (Continued)

reach. Two developing trends—improvement in user analytics and increased online content—have amplified the ability and necessity of understanding the “who, what, when, where, and how” of AFC users.

### **3:45 PM – 4:15 PM: Asxalakan ayulakan (Don’t Die. Don’t Fall Down): Restoring Unangam Tunuu (Attuan) Songs with IRENE** *Leslie McCartney, University of Alaska Fairbanks*

Four acetate/lacquer coated records found their way into the Oral History Collection at the University of Alaska Fairbanks. Recorded by anthropologist Verne Ray in 1945, they were labelled Aleut (Attu). Realizing that playing these records could actually destroy them, we partnered with the Northeast Document Conservation Center. Using the IRENE system technology developed by the Lawrence Berkeley National Laboratories and tested at the Library of Congress, the system takes ultra-high resolution photographs of the grooves on discs or cylinders and then software translates the images into sound, all without touching the object’s fragile grooves. After restoring and digitizing the records, we discovered that they were indeed in the Attuan dialect of Unangam Tunuu, the most poorly documented Unangam dialect and one that is no longer spoken. Working with Mr. Dirks, with a speaker of a similar dialect, he translated one of the songs into English. The singers on the recordings identified themselves as husband and wife. Mr. Dirks had personally known them and led us to one of their children. This paper will address the importance of archivists, linguists and native speakers working together to discover the context, meaning, and significance of these rare recordings. The urgency of preservation of early anthropologic records will be stressed as many of the media used are now disintegrating. And finally, the ethical, legal and intellectual management of these rare recordings will be discussed.

### **SESSION 12: BROADCASTING** *Chair: Marcos Sueiro Bal*

#### **2:45 PM – 3:15 PM: Chronicling the Story Ladies: Researching the Amazing Children's Hostesses of the Golden Age of Radio** *James R. Stewart Jr.*

From 1921 to 1960 scores of "uncles", "aunties", "godmothers", and "big brothers" entertained children through the new medium of radio. These hosts, the story ladies in particular, remain fascinating today for their achievements in broadcasting and appeal to the first young audiences of the airwaves. They were authors, illustrators, teachers, playwrights, pioneers of primitive television as well as radio, and so much more. Several legendary names like Gertrude Faulkner, Irene Wicker "The Singing Lady", and Madge Tucker "The Lady Next Door" are etched in many published broadcasting histories. Deep research into discographies, newspapers, and digital collections is adding more layers to those notable women, while unearthing many lesser known names and their contributions to children's media. This presentation will focus on women who wrote and/or hosted children's programs in the United States from the 1920s to the early 1950s. It is also a continuation of research presented in the ARSC 2021 session "Hello Children Are You Listening?" Digital Collections and Finding Histories of Children's Programs in the Earliest Days of American Radio."

## SESSION ABSTRACTS – MAY 20, 2022 (Continued)

### **3:15 PM – 3:45 PM: NBC + CBS + OWI = VOA? The Networks, the Government, and International Shortwave Programming** *Matthew Barton, Library of Congress*

This equation is not mathematically precise, but the creation of "Voice of America," or VOA, in the 1940s was preceded by the American commercial network's efforts to develop shortwave broadcasting for foreign countries in their own languages, and the broad-based work of the Office of War Information (OWI) from 1942 to 1945 to serve the American Armed forces in all theaters of World War II, as well as the citizens of occupied countries. The history and effects of these ventures will be traced using surviving broadcasts and period documents.

### **3:45 PM – 4:15 PM: The Best of the BBC** *Seth B. Winner, Seth B. Winner Sound Studios, Inc.*

At the last conference in 2021, I presented a paper concerning the holdings of the late Anthony V. Paterno, which contained a number of Toscanini/NBC S.O. broadcasts that were recorded off the network line by an individual who worked for the BBC in New York City onto 16" lacquer coated discs. In going through this collection, many of the sides were not marked, and proved to be recordings of BBC programs from the late 1940s which were sent shortwave to the United States for either live or transcribed transmissions. In addition, there are a few Alastair Cooke broadcasts, entitled, "Letter from America" that were preserved on some of the unmarked sides, including a wonderful breakdown on his part. What I plan to present is some of the BBC material that was preserved, as well as sampling some of the other classical material that was captured, which was not of Toscanini performances. There will be samples of broadcasts from the Metropolitan Opera, N.Y. Philharmonic, and Boston Symphony performances in hitherto unknown performances recorded in spectacular sound.

## SESSION 13: AUDIO LEGACIES *Chair: Mariana Mejia Ahrens*

### **4:30 PM – 5:00 PM: Documenting Underrepresented Communities Through Oral History - No One Invisible** *Kim Schroeder, Wayne State University, School of Information Sciences*

In teaching oral history at a university located in a diverse urban environment, I have sent my students out into the field to document those that are often not included in the history books. This presentation will cover the relationship building needed to gain trust, in order to document those communities that have been traditionally discriminated against. Clips from these oral histories will be included from the LGBTQ, Hispanic and Latinx, BLM, and urban activist communities.

### **5:00 PM – 5:30 PM: Pioneer Black Bandleader Ford Dabney** *Tim Brooks, Author*

One of the least recognized but most consequential African American musicians of the early recording era was Ford T. Dabney. A bandleader during jazz's formative years, he broke racial barriers by becoming house bandleader at one of the most famous white venues in America, was a composer of note, a successful businessman, and a close friend and collaborator of the fabled James Reese Europe. Unlike Europe, he was publicity-shy and was apparently never interviewed in depth about his fabulous career. He recorded nearly 60 sides between 1917 and 1922, but though well-recorded they received limited distribution and are exceptionally hard to find. Over the past 20 years I have managed to locate most of them, and they paint a fascinating picture of American music in transition. Dabney was born in Washington in 1883, and led an eventful life. A talented pianist, as a teenager he accompanied touring performers. At 20 he won the position

## SESSION ABSTRACTS – MAY 20, 2022 (Continued)

of court musician to the president of Haiti, and spent several years in that strife-torn country, before returning to America where he co-founded, with Jim Europe, the Clef Club, which fought for better treatment for black musicians. At 31 he was named house bandleader for Florenz Ziegfeld's Midnight Frolic, a trendy, all-white nightclub high above Broadway. While there he recorded more than four dozen sides for the new Aeolian Vocalion label, employing top flight musicians, and documenting black-influenced music in transition to the 1920s jazz age. His music, long unavailable, will be featured in a forthcoming CD release.

### **5:30 PM – 6:00 PM: Rare Southside Chicago Piano from Nickelodeon Rolls** *Paul Johnson*

The Capitol Music roll company, founded in Chicago in 1919, quickly grew to be one of the Midwest's largest chroniclers and exporters of the Southside Chicago piano style. During the 1920s, the firm expanded production to where it became the sole provider of music rolls for the prominent Sears & Roebuck retailer. But its nickelodeon rolls for the coin-operated market was where it recorded the most jazz and blues piano. Two artists Capitol relied on for its nickelodeon rolls were the Southside Chicago pianists – Jimmy Blythe and Clarence Johnson. Blythe is known from his band work and nine solo piano discs. While Johnson made disc recordings, they were only as a backup pianist to blues singers. This presentation will explore the jazz and blues solo piano performances of Blythe and Johnson as they were recorded for nickelodeon rolls. It will feature Blythe's performance of Chicago Stomp, hailed as the first boogie-woogie composition. It will examine the little-known work of Clarence Johnson, a prolific pianist whose solo piano output exists exclusively on piano and nickelodeon rolls. These scarce nickelodeon roll recuts will be performed on a rare, recently restored, Weber foot-pumped player grand. The session will provide a unique opportunity to hear this classic urban Midwest piano style on a quality instrument performed by a pianolist with “some” years of practice.

### **6:00 PM – 6:30 PM: The Ellsberg Tapes: Exploring the Audio Legacy of Daniel Ellsberg**

*Jeremy Smith, University of Massachusetts Amherst; Mitch Hanley, GroundTruth Project*

Chicago born and Detroit raised, Daniel Ellsberg, known for his infamous leak of The Pentagon Papers in 1971 and a lifetime of progressive activism, deposited his voluminous archive of ~500 boxes to the University of Massachusetts Amherst in 2019. When the collection was acquired, plans were made to teach a history class and produce a podcast on the life of Ellsberg that would draw from the material. Students from the class explored the unprocessed paper record while the GroundTruth Project, an independent news podcast, combed the collection for audio artifacts that illustrated the benchmarks of Ellsberg's transformation from Cold War hawk to Anti-War dove. The Ellsberg collection, although primarily paper-based, contains a selection of audio materials on reels, compact cassettes, and CDs including recorded lectures, radio interviews, and, most interestingly, audio letters recorded by Ellsberg on a reel-to-reel tape recorder during his year and a half as an observer in Vietnam from 1965-1967. These audio letters, sent to his future wife Patricia Marx and children Robert and Mary, document Ellsberg's immediate, visceral, reactions to what he saw there and illustrate how his thinking on the war evolved. Robert, Mary, and Patricia also sent audio letters which are part of the collection as well. UMass Amherst archivist Jeremy Smith and former GroundTruth Project producer Mitch Hanley will discuss sourcing historic audio for podcasts, the process of locating, digitizing, and incorporating this historic audio into a five-part podcast series, and share samples from the recordings.

## SESSION ABSTRACTS – MAY 20, 2022 (Continued)

### SESSION 14: OPERA & CLASSICAL *Chair: Thom Pease*

#### **4:30 PM – 5:00 PM: San Francisco Opera at 100: Connecting with the Company's First Century** *Jeff McMillan and Barbara Rominski, San Francisco Opera*

Beginning in September 2022, San Francisco Opera will become only the third American opera company to present its 100th season. In recognition of this milestone, the Company is creating a free online hub for interacting with selected audio and visual assets from its first century. The Historic Recordings Project will feature eight full opera performances drawn from San Francisco Opera's audio holdings along with excerpted audio from piano rolls, early broadcasts, institutional archival captures, unsanctioned house recordings, and other media resources. The two editors for the project, San Francisco Opera archives director Barbara Rominski and public relations director Jeffery McMillan, will discuss the scope of the project, which launches with the Centennial Season, and the importance of using musical artifacts and opera performances to illuminate the company's story. This sneak-peak introduction to the project will cover issues such as permissions, transferring media formats, condition of source audio, addressing gaps in the record, and meeting the expectations of a passionate constituency while also creating an inclusive framework of discovery for newcomers and the opera curious.

#### **5:00 PM – 5:30 PM: On With the Show: The Many Incarnations of “Vesti la giubba” Held at Yale** *Diane Napert and Mark Bailey, Yale University*

“Vesti la giubba” from Leoncavallo’s *Pagliacci* has been a signature aria for tenors to perform and record since the work was premiered in 1892. The Yale Collection of Historical Sound Recordings includes several rare pressings of the aria made by various artists from around the world during the first three decades of the twentieth century. This presentation will compare and contrast the treatment of this renowned aria by a variety of tenors in several languages, including Russian. Several well-known historical labels will also be represented in the selection.

#### **5:30 PM – 6:00 PM: Classite: A New Dimension in Collecting Classical Records** *Peter Fulop, Classite.com*

Classite.com is a marketplace and community site for classical records. Everybody can join Classite free, catalogue their collection, buy and sell records, and develop the community. It is developed according to the demands of classical record collectors. My presentation will show how two important features are working on Classite: how can you compose a performance, and how to apply the Labelography at a given record. Feature 1) When we made the plan, the starting point was the FRBR (Functional Requirements for Bibliographic Records) recommendation. We developed an online catalogue system which everybody can use for their collection. It is based on the tracks, recordings (Performance on Classite). If you catalogue a record in this way you can see which recordings you have, and you can provide REAL discographies. Feature 2) The other important feature of Classite is the Labelography. The 25 most important record companies have Labelography on our site. With 2 letters and a number you can assign a label. Some of them can be seen for the first time on Classite.

## SESSION ABSTRACTS – MAY 20, 2022 (Continued)

### **6:00 PM – 6:30 PM: Special Tribute Presentation: Survey of the Audio Releases of Lata Mageshkar (1929-2022) Suresh Chandvankar, Society of Indian Record Collectors**

Legendary Indian singer Lata Mangeshkar passed away on February 6, 2022 at the age of ninety-two. In a span of over fifty years, she has recorded over six thousand songs for films and for folk and devotional traditions in a number of Indian languages. Most of these songs are in Hindi, Marathi, and Bengali. These are available on shellac, vinyl, cassette tapes, and compact discs, and now also available in the form of digital data files uploaded on social media. In this presentation, I offer a brief survey of what is available for posterity both in physical and digital forms. The presentation is supplemented by audiovisual clips, photographs, record covers and sleeves.

## SESSION ABSTRACTS – MAY 21, 2022

### 1:00 PM – 2:30 PM: KEYNOTE PRESENTATION – Resisting the Silencing of the Mothership: The Legacy of United Sound Systems Recording Studios

Chair: Melissa Weber

*Janis Hazel, Radio Producer and Policy Expert; Maurice “Pirahnahead” Herd, Musician/Arranger/Engineer; “Marsha Music” Philpot, Writer and Griot; Moderated with Historical Overview Presentation by Carleton Gholz, Founder Detroit Sound Conservancy*

United Sound Systems Recording Studios (United Sound), an internationally significant recording studio and Black historic site, where world-altering music by some of the greatest artists in history, including John Lee Hooker and Aretha Franklin, may have been rendered silent forever. For the last decade Detroit Sound Conservancy (DSC) has been the leading advocate for United Sound's legacy, spearheading the creation of a historic district, raising funds for a marker, and eventually persuading the current owner, the Michigan Department of Transportation (MDOT), to alter its plans to demolish the building for the expansion of Interstate 94. However, resistance to the silencing of the studio, where Parliament recorded *Mothership Connection*, continues. This panel discussion will provide a primer on United Sound's nine decade history while also sharing stories and perspectives from a group of Detroiters intimately connected to the studio's past, present, and, we believe, future.

### SESSION 15: SOUND & CINEMA Chair: Julianne Wagner

#### 2:45 PM – 3:15 PM: Phonographic/Cinematic *Kyle Barnett, Bellarmine University*

Despite a relationship that can be traced back to its Edisonian origins, we don't often note the abiding connections between the phonograph and the motion picture. From Edison's hopes of the motion picture doing for the eye what the phonograph did for the ear, the two media have come together in interesting and often unexamined ways. This presentation focuses on moments when the phonographic appealed to the cinematic and when the cinematic appealed to the phonographic, as one form was employed by the other. Examples of cinematic phonography commonly promise to bridge the divide between the fan-celebrity relationship from the public cinema to sound recordings commonly consumed in domestic space. Examples include the Talk-O-Photo picture-disc recordings of 1920, Rudolph Valentino's posthumous sound recording debut, and the Co\*Star Records of the 1950s. My example of the cinematic phonograph will be illustrated by the film *Penny Serenade* (1941) in which a phonograph frames the film's vignettes. A record plays on a turntable, as Julie Gardiner (Irene Dunne) remembers the highs and lows of a marriage gone wrong. Here, we're invited into a kind of cinematic intimacy via the personal associations with a phonographic record. In presenting these intermedial connections between phonograph and picture, I hope to catalog a few of the ways each has afforded the other greater power in narrative storytelling, affective and emotional resonance, and ties between fan and celebrity through both sound and image.

#### 3:15 PM – 3:45 PM: Variations on a Theme: How General Electric and RCA Stumbled into the Optical Sound Transition *Greg Wilsbacher, University of South Carolina*

Histories of the transition from silent to sound films in America typically credit General Electric with an advance variable area, optical sound system ready for the market at the end of 1926 (if not even earlier). This was not the case. The absence of a mature GE system from 1926 well into

## SESSION ABSTRACTS – MAY 21, 2022 (Continued)

1928 shaped the transition to sound in American cinema in ways that have not yet been fully understood. Drawing in part upon archival records reviewed as part of a 2021 ARSC Research grant, my paper will demonstrate the inadequate state of General Electric film sound as late as the spring of 1928 and show how the company's technological uncertainty prompts the reevaluation of the relationship between major studios and technology vendors during the sound transition.

### **3:45 PM – 4:15 PM: The INA (Institut National de l'audiovisuel) Archive Films: How Ella Fitzgerald, Dizzy Gillespie and Countless Black Musicians Sought Greater Freedom in 1950s France *Reza Ackbaraly and Natalie Gomez, Qwest TV EDU***

In the years following WW2, many top African American musicians went to Paris, a place where jazz was well-respected and artists didn't have to play to segregated crowds or enter venues through the back door. Quincy Jones, who lived in Paris in the '50s, said, "The yoke of black and white was off my shoulders. ... I was able to envision my past, present and future as an artist and a black man." It is one of the reasons why the first jazz festivals took place on the French Riviera. By the early 1950s, musicians such as Dizzy Gillespie, Ella Fitzgerald, Coleman Hawkins, and Louis Armstrong made their way to the south of France every summer to play to an audience that adored their music. While America gave birth to jazz, French may have been the first to hail it as an art form. The footage is something to behold: iconic musicians playing to deeply attentive crowds and lounging on speed boats; post-performance commentary from spectators, including Jean Cocteau who describes jazz as poetry rather than mere music. Heralded by *The New Yorker* as "perhaps the most significant treasure chest of archival jazz concerts to emerge in years," these films, from the INA Institute, have rarely been seen outside of Europe and mark a pivotal moment in modern music history. This series of rare films is being hosted on Qwest TV EDU, Quincy Jones' global video streaming platform that encourages students to connect with the music of their heritage.

## SESSION 16: DIGITAL HUMANITIES *Chair: Yuri Shimoda*

### **2:45 PM – 4:15 PM Panel Discussion – Reimagining and Constructing Online Platforms for Collaborative Participation and Learning: The History and Contributions of the Latinx Music and Sound Culture in the U.S.**

This panel explores digital humanities projects that knit together archival collections and publications to share with the public the history of Latinx music and sound culture in the United States. These projects offer case studies in the use of interactive maps as research discovery tools and strategies for fostering community participation. In addition, materials used to uncover and gather the information for these projects such as photographs, vinyl records, audio recordings, ephemera, historical newspaper archives, and existing scholarship. The diversity and scope of coverage of these projects reflect new collaborative currents involving music archival collections. Moreover, these innovative and cooperative ventures between librarians, often at multiple institutions, frequently involve cross- and interdisciplinary partnerships. This session will highlight key features of the projects and their impact on expanding public awareness of the social, economic, and political influence that music plays within Latino communities and across the United States generally.

## **SESSION ABSTRACTS – MAY 21, 2022 (Continued).**

### **A History of Dominican Music in the US** *Jhensen Ortiz, CUNY Dominican Studies Institute, The City College of New York*

This presentation will focus on the online educational resource A History of Dominican Music in the U.S. developed by the CUNY Dominican Studies Institute. The website empowers educators, teachers, and individuals to learn about the development of Dominican music in the 20th century by using multimedia resources, historical narratives that discuss issues of identity, immigration, and diversity. Launched in 2020, the website also offers an interactive map, and lesson plans geared towards high school and college students but includes resources for all levels. I will discuss my role in the development of this project, and its connection to the archival collections housed at the CUNY Dominican Studies Institute Archives.

### **La TopoRadio: Mapping Spanish-Language Radio History in the US** *Eric Silberberg, City University of New York*

This presentation looks at the creation of La TopoRadio, an interactive map that displays publications and archives on the history of Spanish-language radio in the United States. It details the collaboration with Spanish-language radio experts and the process of geocoding publications according to the radio stations they examine. The presentation also provides a preliminary analysis of the state of publications and archives on this topic.

### **Music as a Testimony of Latin American and Caribbean Life and Its Connection with U.S. Culture** – *Verónica González, Florida International University*

This presentation will provide an approach to the planning for audio access and digital preservation including challenges and successful initiatives. The connection between the Latin American and Caribbean societies with the U.S. is evident, as registered in songs rescued as a testimony of this alliance. The presenter will emphasize the importance of the essential functions of access and preservation in the reconstruction and understanding of the Latinx heritage. Having the possibility of listening to the first phonograph records is imperative to learn and understand this long-standing journey. Today those recordings are considered primary sources for academic research purposes and The Diaz Ayala Collection is making an effort to fulfill that need.

## **SESSION: 17 FOLK & TRADITIONAL MUSIC** *Chair: Tim Brooks*

### **4:30 PM – 5:00 PM: The Shehnai Players on Shellac Discs** *Suresh Chandvankar, Society of Indian Record Collectors*

The *shehnai* (also called *sanai*) is a musical instrument, originating from the Indian Subcontinent. It is made out of wood, with a double reed at one end and a metal or wooden flared bell at the other end. Its sound is thought to create and maintain a sense of auspiciousness and sanctity and hence it is widely used in weddings, processions, temples and in concerts. Traditionally, it is in use in North India, initially popular in Lucknow and Benares area and later in Calcutta and Delhi. "Roshan Chowki" was a place made just at or above the entrance of a landlord's house or at the entrance of the palace. The job of a shehnai player was to sit there and greet the visitors and guests when they arrived by playing tunes. So, the instrument was near and dear to everyone in the society. This is the reason why gramophone records of them were made

## SESSION ABSTRACTS – MAY 21, 2022 (Continued)

from the early period forward, considering their sales potential. As per Michael Kinnear's books, Shehnai records of many early artists were made before Ustad Bismillah Khan, whose name is synonymous today with the instrument. These are: Talim Hussain of Lucknow (who also made records using the name of Ali Baksh), Shaikh Munna of Lucknow, Ali Baksh (Bismillah Khan's maternal uncle), Al Jawya, Ramzan, Fazue Lal Pandit, Ali Hussain, unidentified Hyderabad pipers, and Nazir Hussain of Benares. Unfortunately, no photographs and biographical information on any of these artists is available for posterity. These shellac discs were played on radio stations as late as 1940 and very few have survived over time. In this presentation, I want to take a brief survey of what is recorded on these shellac discs, what is left today and discuss why we should preserve them. The presentation will be supported by audio clips and visuals.

### **5:00 PM – 5:30 PM: How George W. Johnson Achieved “Immortality” in Korea: A Short History of “The Laughing Song” in Korea, 1897-Present *Jihoon Suk, Yonsei University***

Since the pioneering research of Tim Brooks on the life and times of George W. Johnson, Johnson's historical importance as the very first African-American musical performer and the very first "recording star" have been discussed quite often, both in academic circles and in popular culture. Little is known (at least in the United States), however, that Johnson's biggest hit, "The Laughing Song", has become a "folk song" in Korea which still can be heard in almost every corner of modern Korean society – as commercial jingles, campfire songs, kindergarten talent show pieces, and many more. The big question is: how did it happen? Using documentary sources and vintage sound recordings (mostly from Korea), I would like to discuss on not just how Johnson's little song has secured its firm place in modern Korean popular culture, but also how the socio-cultural and socio-political contexts in modern Korean history - colonialism, modernization, cold-war politics, etc. – can be read from the history of this song.

### **5:30 PM – 6:30 PM – Poster Presentation and Q&A: *Buenas Nuevas Label Gramophone Records – A Treasure Trove of Ethnic Recordings* *Sunny Mathew Kunnelpurayidom, Discs & Machines Gramophone Museum and Records Archive, India***

Recordings in nearly 100 languages and dialects of the Indian subcontinent were taken from 1953 by the Gospel Recordings and released on Buenas Nuevas label records. The start of the Gospel Recordings was by recording the preachings by its founder, Ms. Joy Ridderhof, on 31st December 1938 in her hometown near Los Angeles. In the next 30 years, Gospel Recordings took recordings in nearly 5000 languages and dialects from all parts of the world. The recordings taken by the Gospel Recordings and distributed free during the period from 1938 to 1960 are very important since they have preserved the language and dialects of many ethnic groups from various remote places around the world. After 1960, most of the dialects merged with the main languages of that area. So, these recordings are valuable assets for linguists and historians, even though they are propaganda/evangelical recordings.

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